

2

GRAMMAR COURSE

2

GINN & COMPANY'S
WRITING BOOKS

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Name *Matthew E. Hara*

The first and last leaves are for practice in writing the copy before beginning upon it in the book. They may be divided and detached.

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SLANT

WRITING BOOKS.



Fig. 1. Front Position.

advantages, for it may secure a better light. In either case, the body is erect, and near, but not resting against the desk. The left hand holds the book in place. The left forearm is always placed parallel to the lines on which the pupil writes, while the right forearm is at right angles to the same lines. This makes it an easy matter to give the right slant to the letters. Assuming this to be the relative position of the arms and the book, it follows that in the side position the right arm should be placed parallel to the front edge of the desk, and perhaps four or five inches from it, while the top of the copy-book should be parallel to the end of the desk.

In the front position, the arms are placed at right angles to each other. The book is placed in the same relative position to the arms, — *i.e.*, so that the left arm is parallel to the line of copy and the right arm makes a right angle with this line. The feet rest firmly on the floor, the right foot slightly in

MOVEMENT lies at the foundation of good penmanship; that is, penmanship which is legible and easily and rapidly written. An easy movement depends upon a correct position at the desk. This subject, then, requires attention. The best position is usually that shown in Fig. 1; and pupils should take this, providing the desks are large enough and are so placed that the strongest light comes from the left side. The position shown in Fig. 2, however, has some ad-

advance of the left. The right arm is placed far enough on the desk to form a rest on the muscles just forward of the elbow. The arm should never be drawn off so far that the rest comes on the wrist. The muscles forward of the elbow form the center of motion; and the arm is free to move on these

muscles in any direction. The hand rests on the nails of the third and fourth fingers. The side of the hand must not touch the desk or paper. Careful practice on the movement exercises found on the third page of cover will serve to confirm this position if the preceding directions are strictly followed.

The pen is held lightly between the thumb and first and second fingers, with the first finger placed on the penholder about one inch from the point of the pen; and the penholder crosses the second finger just above the nail. The hand should move easily from left to right, as shown in the first movement exercise. Do not let the pupils *pinch* the penholder, for that will cramp the fingers and tire the hand.

The accompanying illustrations will make clear the position at desk and manner of penholding; and the teacher should perseveringly insist on the carrying out of these directions by the pupils in the class.

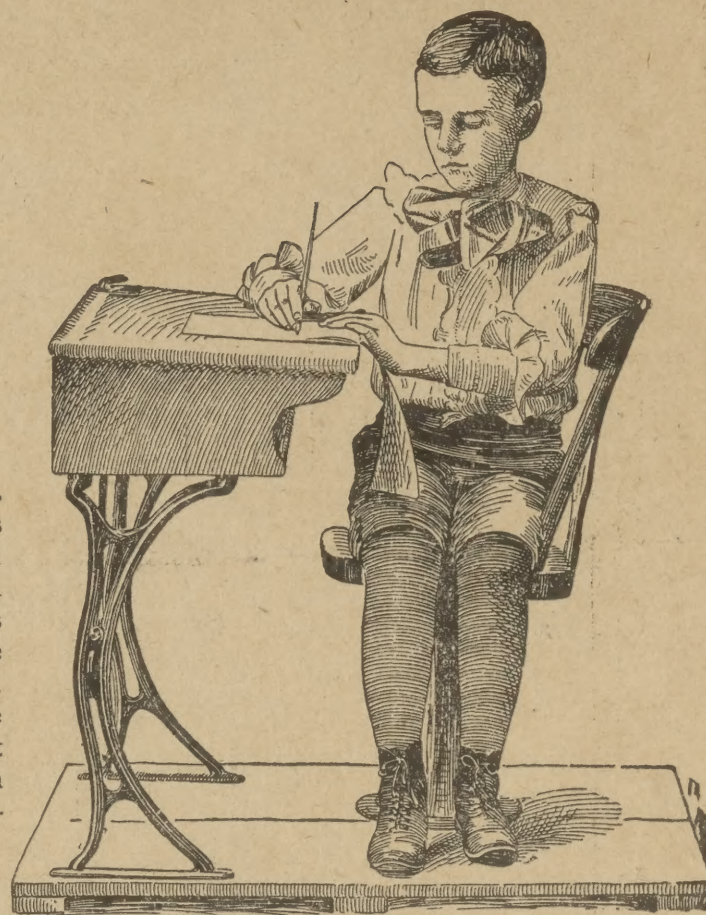
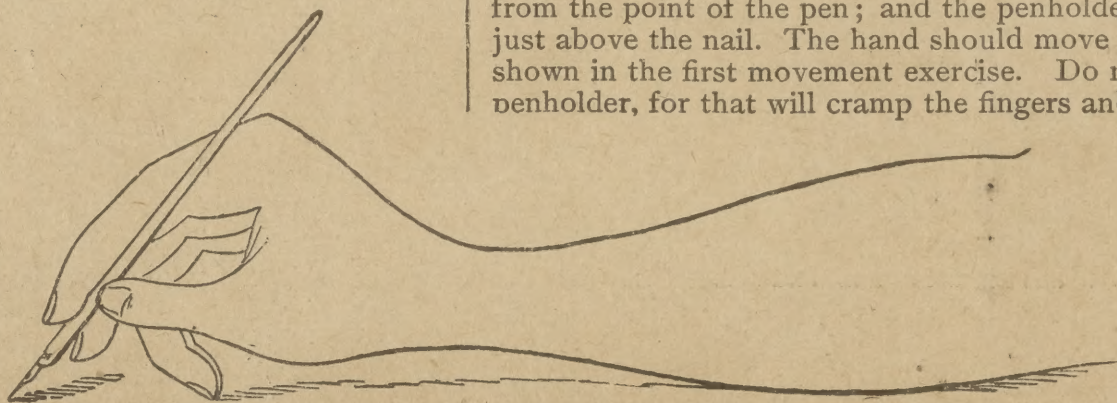


Fig. 2. Side Position

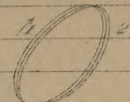
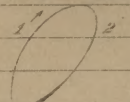
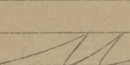
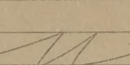
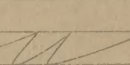
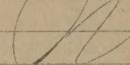
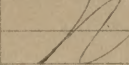
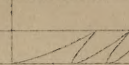
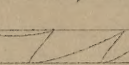
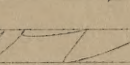
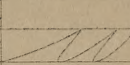
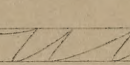


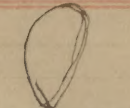
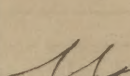
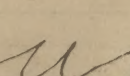
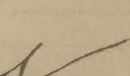
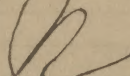
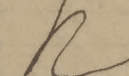
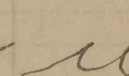
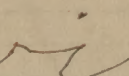
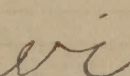
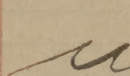
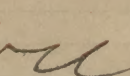
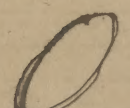
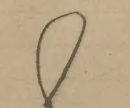
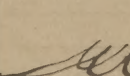
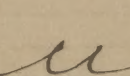
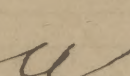
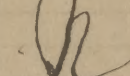
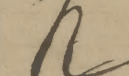
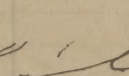
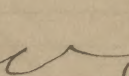
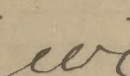
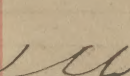
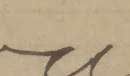
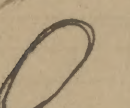
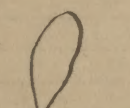
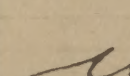
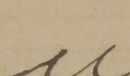
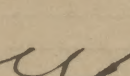
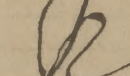
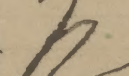
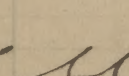
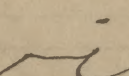
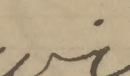
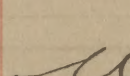
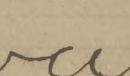
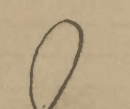
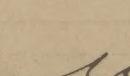
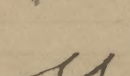
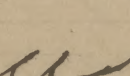
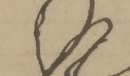
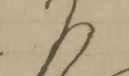
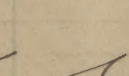
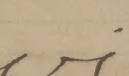
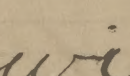
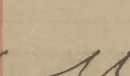
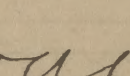
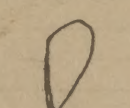
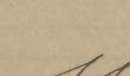
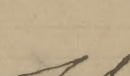
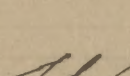
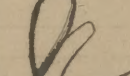
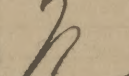
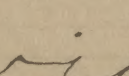
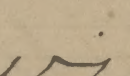
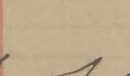
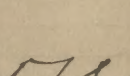
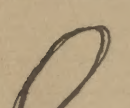
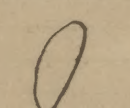
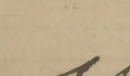
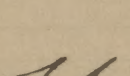
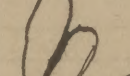
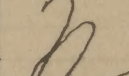
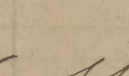
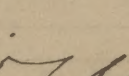
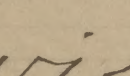
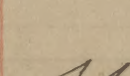
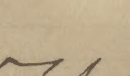
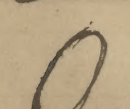
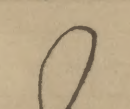
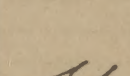
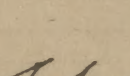
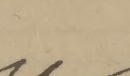
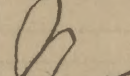
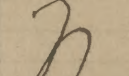
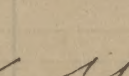
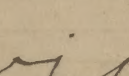
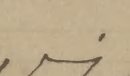
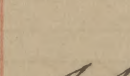
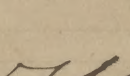
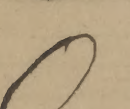
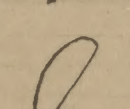
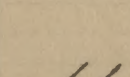
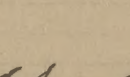
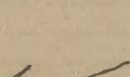
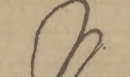
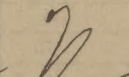
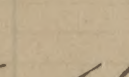
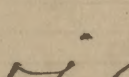
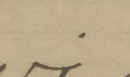
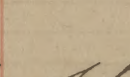
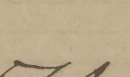
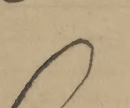
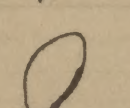
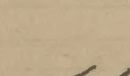
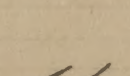
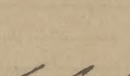
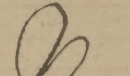
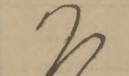
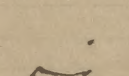
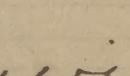
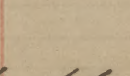
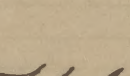
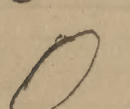
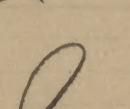
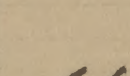
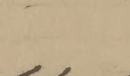
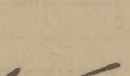
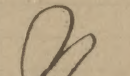
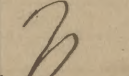
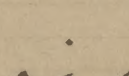
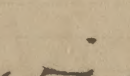
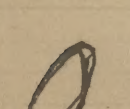
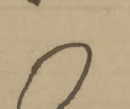
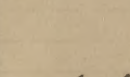
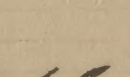
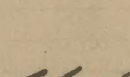
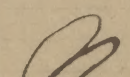
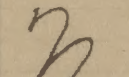
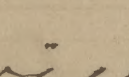
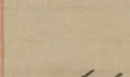
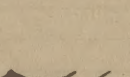
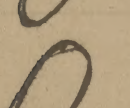
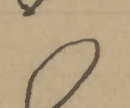
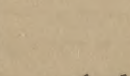
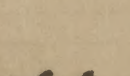
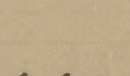
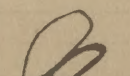
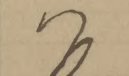
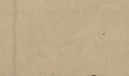
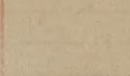
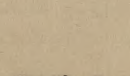
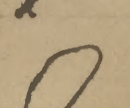
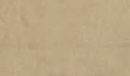
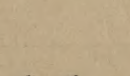
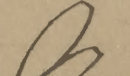
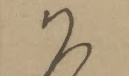
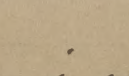
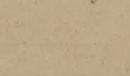
Ethan Brandall

Brandall

[illegible]

Practice Oval, in first column, with free movement. Go round ten times.

1	2	1	2								
											
Count		1 2 3 4	1 2 3 4	1 2 3 4	1						

[illegible]

mmmmmmmm

3

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O O ooooo H H won noon K K

O O ooooo H H won noon K K

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6
O O e e e e z z even mine d 2

O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
O	O	e e e e	z	z	even mine	d	2
a	a	a a a a	a	a	a a a a	a a a a	a a

O O sss Q Q snow roses Q Q

o o s s s s d d snow roses d d

00 ss ss & & snow roses & &

o o s s s s o o snow roses f f

0 0 sss 0 0 snow roses 22

O P sss & I snow roses 22

0 0 sss 2 2 snow roses 7 7

ssss l l snow roses f f

Misses & snow roses

O D s s s l l snow roses f f

ssss d d snow roses J J

ssss Q Q snow roses J J

nnnnnnnnnn

O	d	dine	R	R	seeds	tried	R	#5
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O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dne R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine d R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

O d dine R R seeds tried R #5

~~~~~



O print O O past spice O 12

0 print 0 0 part sprice 0 12

O print O O part spice O 12

O p print O O part ~~s~~ price O 12

0 pipant 0 0 part sprice 0 12

O print O O part spice O 12

O print O O' part spice O 12

O' pipint      O O' part sprice      O 12  
 O      O O' part sprice      O 10

O'p'pint O O'part space O 12

O' pint O' part spice O' 12  
O' pint O' part spice O' 12

O p pint      O O part spice      O 12  
 O p pint      O O part spice      O 12

O. p. pint @ O part spice O 12  
O. b. pint @ O part spice O 12

0 pint 0. 0 part is price 0 12



O q quit E E quite quess E 13

O q quit E E quite queer E 13

O q quit E E quite queer E 13

|   |      |   |   |       |       |   |    |
|---|------|---|---|-------|-------|---|----|
| 0 | quit | 8 | 8 | quite | queer | 8 | 13 |
|---|------|---|---|-------|-------|---|----|

|   |   |      |   |   |       |       |   |    |
|---|---|------|---|---|-------|-------|---|----|
| 0 | q | quit | E | E | quite | queer | E | 13 |
|---|---|------|---|---|-------|-------|---|----|

O q quit E E quite queer E 13

O quit E E quite queer E 13

|   |   |      |   |       |   |       |   |    |
|---|---|------|---|-------|---|-------|---|----|
| 0 | q | quit | q | quite | q | queer | q | 13 |
|---|---|------|---|-------|---|-------|---|----|

0 q quit E E quite green E 13

0 q quit E E quite queer E 13

0 q quit E E quite queer E 13

O q quit E E quite green E 13

O of quit E E quite green E 13







O b bubb D D blast blows D 15

O b bubb D D blast blows D 15

u u bubb u u u u u u u u 15

u u bubb u u u u u u u u

u u u u u u u u u u u u u u

A A A A A A A A A A A A

u u u u u u u u u u u u u u

u u u u u u u u u u u u u u

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u u u u u u u u u u u u u u



[illegible]



*[The page contains faint, illegible handwriting, likely bleed-through from the reverse side.]*



S f fifer A A field fruit A 18

S f fifer A A field fruit A 18  
S f fifer A A field fruit  
S f fifer A A field fruit

JNEBNOINIC

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juice 2 @ 446.00 joins M

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juice M

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The @ symbol is used to denote a specific point or location, often used in mathematics and physics.

At 10 in 1852

11

11 @

Aa

Ch. 2



|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |
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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|

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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
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|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |    |
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| P | y | y | o | u | r | T | T | s | i | x | t | y | y | e | a | r | s | T | 20 |
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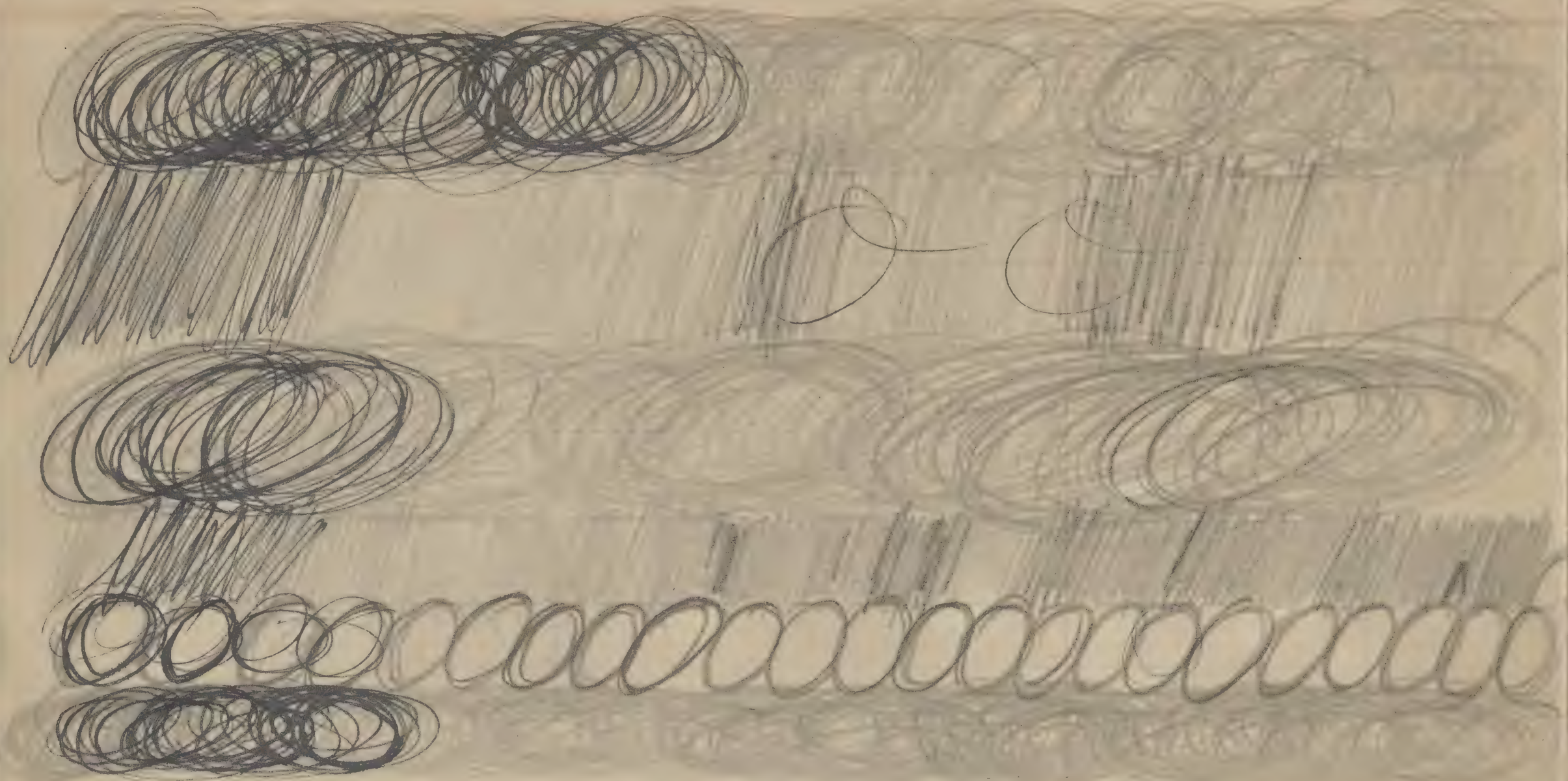
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*[The page contains multiple rows of cursive handwriting, which appears to be bleed-through from the reverse side. The words "gain" and "guns" are clearly visible in several instances.]*



Pygones & & crazy quilt & 22



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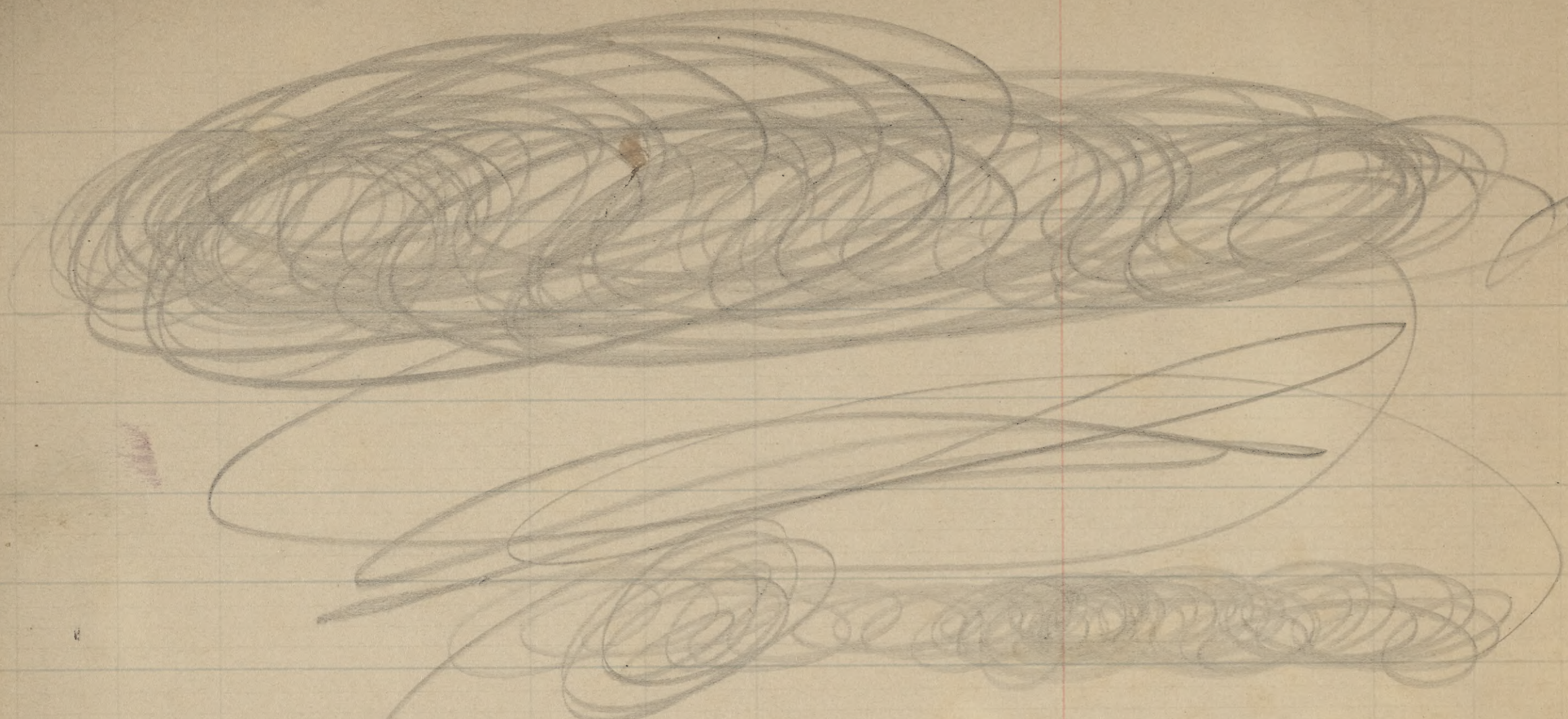


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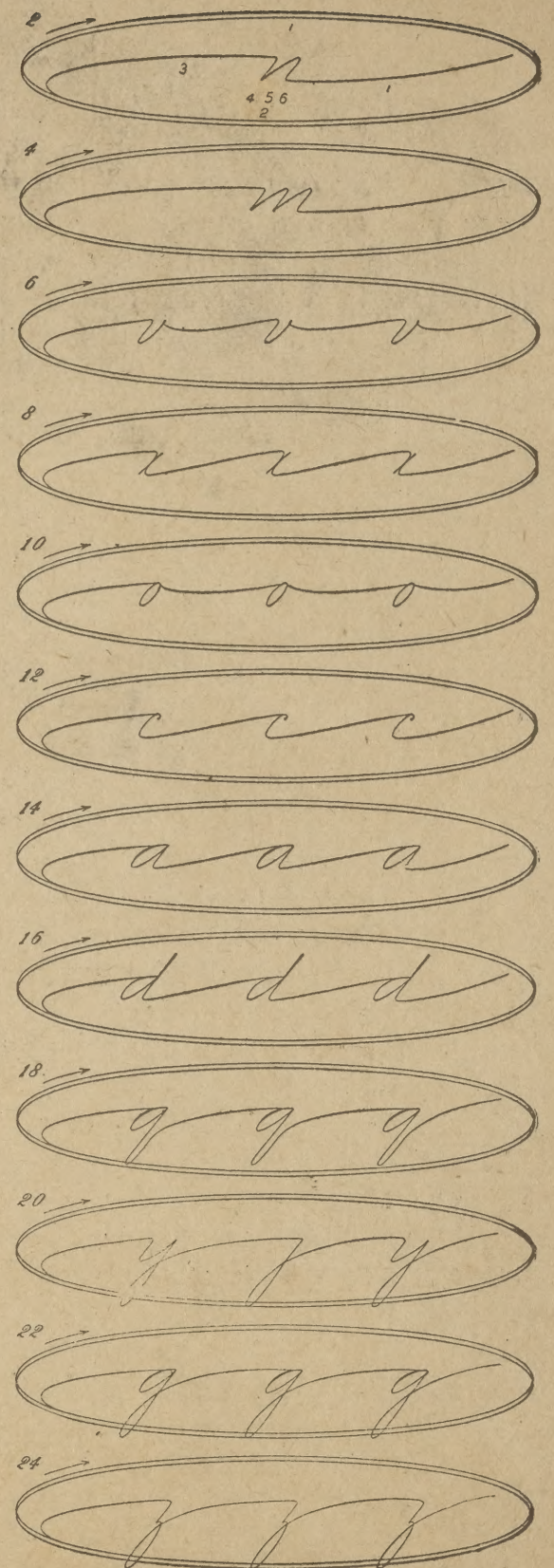
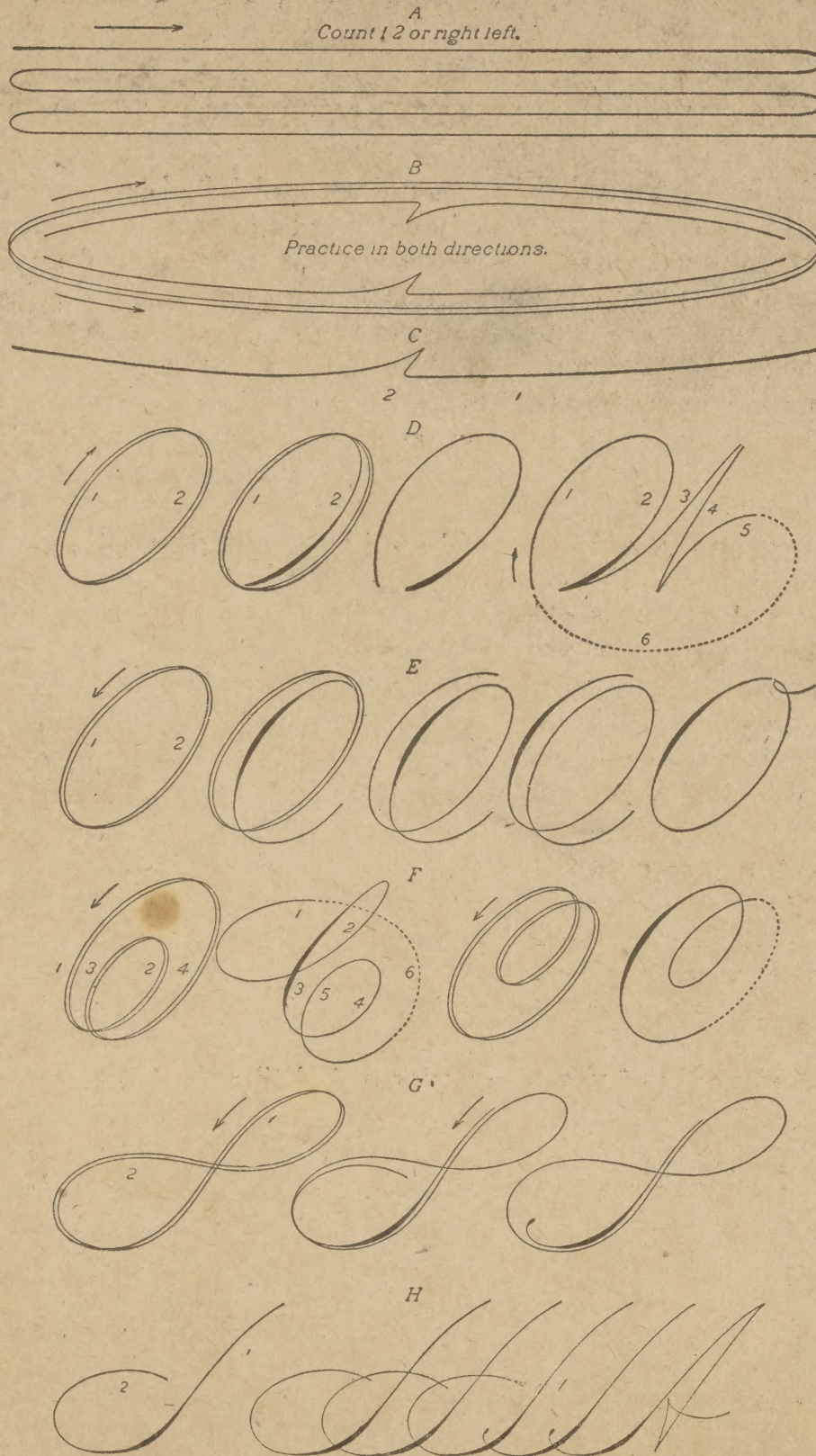
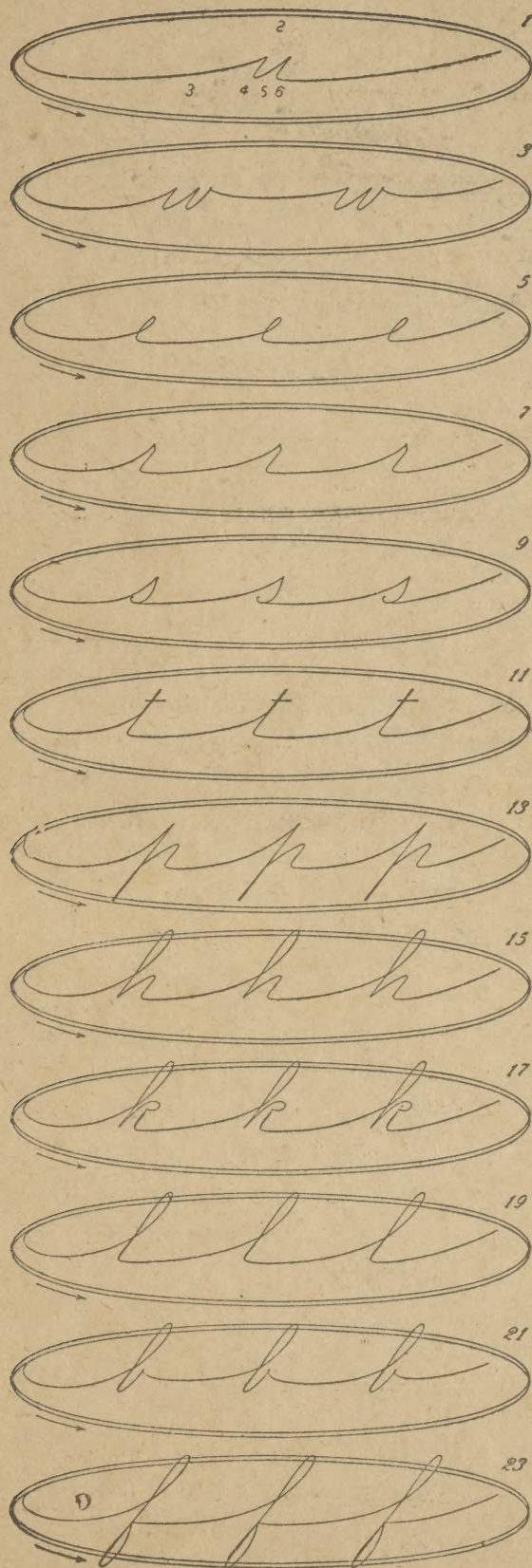


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# Ginn & Company's Writing Books.

## MOVEMENT EXERCISES.



The pupils should trace the above exercises with a dry pen before each lesson, using a free movement. Select the one which will bear on the lesson to be written. Trace a few times, then practice with ink on loose paper. In practice, the size may be reduced or increased.



# GINN & COMPANY'S WRITING BOOKS.

A NEW SERIES, EMBODYING MARKED AND SUBSTANTIAL IMPROVEMENTS.

1. All recent series of copy-books have succeeded in two points, and failed in one. They have succeeded in giving good examples of writing, and good movement exercises: they have failed to connect the two. A chain is no stronger than the weakest link; and as every one knows, the use of these copy-books has not prepared pupils to write well, easily, and rapidly. The remedy is to give attention to the weak point of the chain. Ginn & Company's Writing Books are emphatically a *movement series*, and their prime distinguishing feature is the fact that, owing to the introduction of a new principle, **ease of movement is carried from the movement exercises into actual writing**. This is vital. The public will no longer be satisfied with having pupils taught to *draw* their copies: pupils must be taught to *write*; that is, they must have *the habit of easy and rapid work*. It is believed that this series is the first to solve the problem, and that it solves it in a manner as simple as truth itself.

2. This avoidance of the slow "drawing" style, and of cramped work, cannot fail to make the writing lesson much more interesting as well as much more valuable.

3. The difficult matters of **position** and **pen-holding** will tend to adjust themselves.

4. The pupil begins with standard forms of the capital letters, as a basis, but is taught, in immediate connection with them, **abbreviated forms** of the same style. These abbreviated forms *are based upon a study of the best actual writing*, and are of the style generally admitted to be most easily and quickly made. Since these abbreviated forms appear in every book (except of course the first), it will be possible to substitute them for the standard forms as early or as late in the course as may be desired. In other series, the abbreviated — that is to say, the quick — styles are based on the caprice of the author, and do not appear until the higher books are reached and many pupils have left school.

5. Figures of an elegant and practical style will be found in each book. They are of frequent recurrence, in varied arrangements, so that there will be ample opportunities for practice.

6. Great attention has been given to **simplicity** of style. The aim throughout is to secure a neat, plain, and rapid hand.

7. The **grading** of the books has received so much care that no one can fail to see their unity, and, at the same time, the gradual development of a practical style of penmanship from the most simple forms. The pupil will be led into the possession of a desirable "every-day" hand almost unconsciously.

8. In point of **mechanical execution**, paper, and everything which contributes to the purpose in view, the series will be found superior.

9. With each book, four additional pages of **practice paper**, ruled like the book, are given. Every teacher will appreciate this valuable point. Packages of practice paper, containing 1920 pages ruled like Writing Book No. 1, can be had at \$1 each.

10. Besides its original features, this series will be seen at once to possess **all the standard merits**, and, though a new series, will be found to be free from everything erroneous, ill-judged, or crude. It has been prepared by an experienced teacher and author of penmanship, who has been signally successful in both directions.

## IN A WORD,

Ginn & Company's Writing Books solve the problem of acquiring a neat, legible hand, and of learning to write with ease and rapidity.

Send for Ginn & Company's Common School Catalogue, containing descriptions of "the best books," — such as Wentworth's Arithmetics, Stickney's Readers, Classics for Children, Tarbell's Lessons in Language, The National Music Course, Montgomery's American Histories, and many other publications.

GINN & COMPANY, PUBLISHERS, Boston, New York, and Chicago.